1:Williams E,G-5 (1923-1925) 1930
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Manufactures

463 Arts and crafts have reached no high development, nor, on the whole, do they make any pretensions to artistry. For the most part they are common knowledge and everyday [438] accomplishments. To a very limited extent do particular crafts belong to particular districts; for instance, the people of Huhurundi (Sauaba) are said to excel in the painting of bark-cloth—which is probably a matter of tradition; and the people of the middle Kumusi to excel in the making of stone clubs—which is merely a matter of a supply of pebbles. Again, in a limited degree we see signs of individual pre-eminence. A man may specialize in the making of *tma* or wooden bowls by virtue of a steady hand and a good eye, or a woman may have a reputation as a bark-cloth painter. But such individual skill is, I am convinced, the result of natural gifts rather than of any special training. It appears that any and every man tries his hand at carving a bowl out of a block of wood, and only those who find they have a special aptitude care to persist and perfect themselves. Investigation proves that such crafts are not necessarily or even usually hereditary.

In the main, therefore, it appears that every man is an all-round craftsman. If he is a jack-of-all-trades he is likewise a fair exponent of all of them; and if he is a master of one of them he is likely to be a master of all, simply because he is born with a certain adaptable skill or handiness.

462 The only labour division of any great interest is the habitual one between the sexes. Pottery, bark-cloth, pandanus mats, string, and small fish-nets are made by women; weapons, ornaments, wooden bowls, coco-nut mats and baskets, plaited belts, and the larger fish-nets are made by men.

323 *Pottery* (*Obu*). The yellowish clay used for pottery is not found in all parts of the Division, and the collecting of it 317 may mean a long journey. It is brought home in a wrapping of moist leaves, and beaten out on a large flat board (*obu-* [442] *iri*), viz. the flange of a forest tree. The club is a piece of plain wood called *obu kungabu*.

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323 When the clay has been thoroughly pounded the woman commences to work with her hands. First she fashions a small saucer-like base (*obu-atu*). Then, taking a small lump of clay, she rolls it with the heel of her hand on a broad strip of bark which she holds in her lap for a rolling-board. Thus treated it becomes a long thin strip perhaps a quarter of an inch in diameter. This she coils round the rim of the *obu-atu*, and thereafter continues to roll strips and coil them one above the other so that the pot gradually grows and widens. Each coil is pressed home with the thumb and tapped lightly with a small baton (*tavi*). When three or four have been applied the potter moistens them with a few drops from a broken gourd of water by her side, and with the baton pats or smooths out the grooves on the outer side. She does the same more carefully on the inner side with the smooth surface and the sharp edge of a river shell-fish.

The completely fashioned pot is set aside till several are ready and may be burnt together. In shape it widens towards the mouth, which forms a good circle. Instead of being semi-globular the vessel shows a slight tendency to narrow down to a point at its base, so that its form has been compared to the more pointed half of an egg.

323 531 The modern pot is often devoid of ornament. Sometimes it has a few incised markings; sometimes raised pinched markings. Neither possess much artistic value. On the river Gira (and on certain earlier fragments from near the mouth of the Opi, where I understand pottery is not nowadays made) I have seen overlaid markings (formed by pressing on small strips of clay while the pot is in making) which have more artistic possibilities. They are called *bubuko* (the same word being used for the raised cicatrice sometimes seen on the arms and breasts of women).

287 *Bark-cloth* (*Bo*). Numerous wild trees (I have eight names which I imagine to be mostly ficus) yield *bo* or bark-cloth. The best is named *Ajimo*, which provides a very white cloth; it is sometimes transplanted and may be even cultivated in a small grove. The cloth from other trees varies in colour between white and brown. Beaten on a log, a strip of the proper bark spreads out to an extraordinary size, and when

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(*a*) Treating Clay for Pottery

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(*b*) Making Wooden Dishes, *Tava*

PLATE XVII [Facing p. 78]